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CORNELL STUDY BULLETINS 1

ART APPRECIATION

DEGARMO

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LELAND STANFORD JUNIOR UNIVERSITY

CORNELL STUDY BULLETINS
FOR
TEACHERS

No. 1

LABORATORY EXERCISES
IN
ART APPRECIATION

BY
CHARLES DEGARMO



SYRACUSE, N. Y.
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1907

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PREFACE

The chief purposes of this bulletin may be summarized as follows:

1. To encourage and in some sense to guide teachers, and through them their pupils, in quickening and enlarging their sense of the beautiful in nature and in pure and applied art.
2. To utilize for this purpose the best available literature of the subject.
3. To make the study concrete and interesting by means of laboratory work with pictures, first contemporary and then historical.

PRACTICAL SUGGESTIONS

I. **STUDY CLUBS.** Form a club of from two to a dozen members for study and laboratory exercises in art appreciation. If the club should be larger than six, break it up into groups of from four to six for the exercises. These groups may sit at different tables in the same room, ready to be united into a single club whenever any matter of general interest arises.

II. **BOOKS.** Purchase or procure from local or state library from two to four standard books on art for each group represented in the club. These books are perhaps most serviceable when read for the light they throw on general principles that arise in the course of the laboratory exercises. They are least valuable when studied in isolation from the laboratory work.

The brief abstract of aesthetic principles presented in the bulletin is designed to assist the members of the club in holding on to essentials as they browse in the literature of art.

III **LABORATORY EXERCISES.** The maxims that govern this work are: (1) Use freely the contemporaneous material so lavishly poured out in our periodical literature, and (2) "Divide and conquer," that is, study pictures step by step, until the student builds up in his mind an apperceiving basis for the most prominent features of a work of art, as they are brought successively to his attention by his laboratory exercises.

1. **Material.** Gather all the illustrated periodical literature available to the club or school class. Cut out all pages containing cartoons, drawings, reproductions of art works, a limited number of half-tones from photographs, and all advertisements that contain original drawings. It is better to leave the pictures untrimmed as they

stand on the pages, for then they will lie flat and need no mounting. No attention whatever should at first be paid to the art of the 'masters', except as it is found in reproduced form among the other materials taken from the periodicals.

2. **Use of material.** (1) Begin the classification by separating the accumulated pictures into about four groups, as follows: (a) Cartoons, (b) half-tones from photographs, (c) the more pleasing drawings, (d) the less pleasing drawings.

A discussion will at once arise as to which drawings are the more pleasing, in which reasons will be suggested. But no attempt should be made at this stage to appeal to principles, except as they rise spontaneously to the mind.

(2) At this stage read and discuss one of the illustrative studies, say that on **Brewing Mischief: Unity in Variety**. Then go back to the two piles of drawings and begin to classify them into two groups according as the unity is apparent or obscure. Here it will doubtless be found that some pictures of the less pleasing group more plainly manifest this principle than some of the others in the more favored group.

(3) Proceed in like manner with each of the other points emphasized in the illustrative studies.

(4) When the pictures have been classified and reclassified according to these various points of view, encourage the members to make five-minute reports of what they find, taking up at first a single point as in the illustrative lessons, then two or more points. To make these reports more effective, the pictures may be temporarily fastened to manilla paper or cardboard and placed on an easel or suspended on the wall before the club.

(5) Photographs may be examined and classified according as selection of landscape or point of view or pose of subject give more or less pleasing effects.

(6) Cartoons may, in addition to classifications already described, be grouped according as they suggest approval or disapproval, are subtle or broad in their humor, whether they reveal real character by exaggeration, or whether they indicate contempt or hate by gross misrepresentation.

(7) Advertisements may be grouped according to the beauty of drawing or effectiveness of the appeal ('Sunny Jim', for example.)

(8) Upon the basis of the judgment and appreciation developed by these exercises, the club may profitably make the transition to the critical study of the masterpieces that have charmed the world.

ABSTRACT OF AESTHETIC PRINCIPLES

I. The Nature of Beauty

1. Beauty is both objective and subjective—an attribute, so to speak, of nature and of mind. In language, figures from nature explain mental states, while qualities of mind illuminate and give meaning to nature. (Bright minds; radiant faces; peaceful scenes; roaring seas; whispering breezes.) It is a function of art to mediate between man and nature, in that mind fills nature with significance and nature gives concreteness and visible form to mental things (Poetry, sculpture, painting.)

2. All beauty exhibits movement and change (e. g., a sunset), which however must culminate in repose. Each is necessary to the other. The repose that has no change is stagnant; the change that has no repose is unsatisfying. It is because of this reciprocal relation that we find the most perfect beauty of living things in their growth and unfolding. (The cut vs. the uncut flower; the living and the dead animal; the developing child, action in a statue.)

3. There is beauty in color, form, sound, motion. Are they separately and intrinsically beautiful, or only when harmoniously combined? If the landscape were a uniform green, would it be beautiful? Intelligible? Is it the redness of the rose or the whiteness of the lily that makes it beautiful? There must be adjustment of form and color. If colors and forms are contrasted and motion added, the beauty is enhanced. The same is true of sound.

4. All beautiful objects—those possessing color, form, motion—affect the mind primarily through the senses. If the sensations are harmoniously blended, a feeling of the beautiful emerges. The blending of sensations in themselves perhaps painfully vivid lessens their intensity, and produces that delicate and ethereal impression which is

necessary to the highest aesthetic pleasure. (Hence harmony of colors, forms, motions, separately and in combination.) Though this impression through the senses is always initial, it is never final, for we must perceive what it means. This is an act of intellect. The conscious recognition of beauty in an object is an intellectual interpretation of what is given by the senses.

II. The Ideal and the Real

5. There is a wide difference between the scientific and the artistic interpretation of nature. The poet may think of thunder as a voice or of lightning as a flaming arrow, but science is not satisfied with such explanations. It seeks rather to find through analysis the causes that are as far removed as possible from any human characteristic. In poetic interpretations, however, we see nature as something akin to ourselves, with which we may be in sympathy, because in some respect it mirrors our feelings and accords with our deeper impulses (Thanatopsis.)

6. These two ways of looking at nature give rise to a further contrast, namely, that between idealism and realism in art. Some assert that art is best when it most literally represents nature as it is in reality. Others hold that art is true only when it gives an ideal interpretation of the natural. Thus we get the contrast between art as a photograph (including color) of nature, and art as an idealized reproduction. The adherents of the latter view hold that nature constantly changes her aspects, and that a mere photograph of a single phase does not truly represent her. According to this view the artist must discover and reveal the ideal, or in other words the changeless that underlies the changing in the world of realities. What, asks Plato, is nature? Atoms? Aggregations of atoms? Essence underlying them? Force that guides and shapes them? A given phase of nature is only one of its myriad aspects. The artist is needed, not to mirror the separate

phases one by one, but to see and reveal their inner connection and meaning. Otherwise the artist would be eliminated from his art, and art as such would be cancelled.

7. Revelation of nature as she actually is, and fidelity to inner meaning as an ideal quality, are reconcilable, since there is room for both in a work of art. Artists naturally vary in their emphasis upon the two elements, hence we have realistic and idealistic schools, but in reality we have no school which is all one or all the other. In artistic photography the art element lies not in the camera, and what it does, but in the arrangement of what is to be represented, the selection both of subject-matter and point of view, in the pose of the model, the expression of the face, etc. If expression, pose, light, shade, and the like are so adjusted as to suggest or reveal a meaning beyond the mere common-place of life, a photograph may be art. The mixing of colors and their application to canvas, however wonderful as an exercise of skill is still technique, as is the action of the photograph plate. The one is hard, the other easy; but neither of them is anything more than the mere instrument of artistic expression.

8. It is a characteristic of a work of art that it permits a constant change in the point of view of the observer. We may lose all details in the general effect that the work as a whole makes upon our aesthetic sensibilities, or we may direct our attention now upon one detail, now upon another,—color, form, rhythm, sound, harmony, repetition, unity in variety or variety in unity, etc. The points to which we habitually give attention in a work of art change with insight, age, and experience. (An economist once said he could take no interest in pictures of people with bare feet, because this reminded him constantly of poverty.)

9. Whenever we contemplate the ideal value of any element of experience, aesthetic feeling arises, and we have the recognition of the beautiful or the ugly. So likewise any content of consciousness may

have intellectual or moral elements, which are, however, always to be distinguished from the aesthetic.

10. Value in art is ideal, hence universal, not being confined to place or time. The form, however, arising from the arrangement of the sensuous elements, material, color, sound, motion, is individual. The universality of a piece of sculpture depends not upon the kind of marble used, but upon the spirit in which the subject is treated. A Niobe always suggests overwhelming disaster, hence grief, tears, despair; a Diana, joyous vigor of life, hence eternal youth, a perfect equipoise between a body elastic and beautiful, and a mind care-free and elated.

III. Nature and Functions of Art

11. The most prominent characteristic of art is its freedom from limits. It refuses to be subjected to rules or to be defined, for it is impossible to tell beforehand just what combinations will be thought beautiful. (Were definite rules prescribed as to the bounds of the artistic, some artist would successfully violate them all.) Since art is creative, every artist makes his own rules with each creation.

12. Yet we may say that harmony, or variety in unity, is fundamental. Harmony does not mean mere agreement of relations, for this is intellectual, but when the elements of a work of art all contribute to create an experience which is in accord with the ideal nature of the mind, we may speak of harmony in the artistic sense. (The contributory elements that combine to produce the aesthetic effect in *Brewing Mischief*, the *Angelus*, *Breaking Home Ties*, etc.) That kind of harmony which adapts means to an external end, as in the wheels of a watch, relates to the useful, but when diverse means are adjusted to an internal unity through some single purpose or ideal which reflects itself in each detail, then we think of harmony as a characteristic of the work of art.

13. The function of art, is as already indicated in paragraph 1, to mediate between man and nature, by seizing the spirit of each and embodying it in an idealized reproduction. Art must be true to the facts of nature, even when transcending them; it must likewise truly represent the worthy ideals of man when it embodies them in sensuous materials, else it will produce the ugly and hateful. Art is therefore a bridge between the actual and the ideal, for it joins sense and significance in an artistic creation. Art is, therefore, neither all ideal nor all real, neither all nature nor all mind, for as Goethe declares, Art is art, because it is not nature. The imitation theory begins with a little truth, but ends with a great error, for art is the work of man upon nature—his effort to make nature reflect the human spirit in artistic creation.

14. Being a creation of the artist, all art is continually changing, developing, adjusting itself to the spirit of the age or the sciences of humanity (Hence history of art). Did the artist not keep in touch with the spirit of the times, his work would soon cease to please, and instead of elevating, would repel the observer or leave him indifferent. There is consequently no best art for all time. (It is because of these facts that historic art, even by great masters, so often fails to appeal to the young. The present does not furnish the sympathetic understanding necessary to appreciation, while the historical study of our pupils is too meager to furnish an academic basis for apperception.)

15. No one art can dominate the others. Poetry is not the painting of pictures, nor is painting telling a story. (This is the theme of Lessing's *Laocoon*, in which he shows how painting and sculpture are space arts, while poetry is a time art.)

IV. Aesthetic Judgment, or Taste

16. A feeling of beauty necessarily passes over into a judgment of beauty. Aesthetic judgment is therefore the correlative of aesthetic

appreciation and is consequently implicit in all minds capable of aesthetic feeling. The artist helps it into light. But while artistic feeling is creative in its nature, impelling to action, taste is critical and follows art. Taste attempts to say in general what is beautiful, what ugly, and hence to become a guide to artistic appreciation. It can judge, however, only by what has been produced. It must not attempt to prescribe what is to be, else it will check freedom and hinder progress.

17. Aestheticism is not love of beauty, but love of the pleasures of beauty. Freely indulged in, it leads to loss of freshness, healthiness, and vitality of aesthetic feeling.

BOOKS OF GENERAL REFERENCE

1. G. Baldwin Brown, **The Fine Arts** (Scribners). Part I discusses Art as the expression of Popular Feelings and Ideals; Part II, The Formal Conditions of Artistic Expression; Part III, The Arts of Form. A convenient and satisfying handbook of 321 pages.

2 Charles A. Caffin, **How to Study Pictures** (The Century Co.). By means of a series of comparisons of paintings and painters from Cimabue to Sargent, the author endeavors to develop in the student a due appreciation of the motives and methods of the various painters. This is an illuminating volume of 500 pages and probably the most useful book for the beginner in the study of art appreciation. It contains a selected bibliography of works of special reference for the various schools of painting.

3 Russell Sturgis, **The Appreciation of Pictures** (The Baker and Taylor Co.). An admirable handbook of 300 pages, treating of such topics as form and proportion, color, light and shade, sentiment and record, and monumental effect. It also has chapters on the epochs of primitive charm, early triumph, achievement, splendor, etc.

4 William Knight, **The Philosophy of the Beautiful** (Scribners), in two volumes of 280 pages each. Volume I is confined to an abstract of the history of the philosophy of the beautiful, in thirteen chapters. Volume II deals with the modern theory of the beautiful and its relation to the arts. This work is chiefly valuable for the light it throws on aesthetic theory.

MEANING OF TERMS

Adapted From Caffin's 'How to Study Pictures'

Atmosphere: The air encompasses all objects upon the earth, indoors and out, and these objects are more or less illuminated with light, which affects both their form and color. Outlines even of nearby objects are seldom sharp, while they grow less so as they recede from us. Colors too change, becoming grayer as distance alters their aspects. Some painters represent objects with uniform sharpness and distinctness. These lack 'atmosphere.' Others make them appear as enveloped by lighted air, thus softening their sharpness of outline and modifying their colors, by making them appear as they do in nature.

Composition: This involves selection and arrangement of the elements that are to appear in the picture, that the whole may be characterized by balance and unity.

Elusive, Elusiveness: The suggestion in a picture of something which escapes the clear vision of the eye. The contour lines may be partly definite and partly indefinite, melting into obscurity by the blurring effect of light creeping round their edges.

Expression: The revelation of character and sentiment in a work of art. The expression of a figure is the pose and bearing that indicate character or the dominant emotion, as in the picture entitled, "And when did you last see your Father?" Expression in a landscape means the way in which the artist has represented the character of rocks, trees, water, etc., or the way he has made the landscape interpret a mood of feeling, either his own or one he conceives as belonging to the scene he represents.

Harmony (Unity in Variety): An arrangement of diverse elements into a unity of effect, as in **Brewing Mischief**. Colors can be so

used as to produce an effect like that made by harmony of musical tones, but where colors are used merely to increase the resemblance to real objects, they might be greatly varied without impairing the completeness of the whole, as when a painter represents dogs of one color, now another. Such an effect would not be a true harmony of color.

Infinite: An effect that suggests that the little we see projects into the infinity of space that surrounds the earth. Thus Corot in his skies suggests that the part he shows is a part of this infinity. Whenever the universal is suggested by the individual there is an implication of the infinite. Thus age, youth, labor, patience, etc. may be powerfully portrayed by a single picture, as in Millet's *Gleaners*.

Light and Shade (Chiaroscuro): The distribution in a picture of light and shade, for one or more purposes: (1) to suggest elevation and depression; (2) to produce an agreeable pattern by contrasts; (3) to appeal to our emotions by such contrasts as produce a mingling of clearness and mystery, thus powerfully stimulating the imagination.

Unity: The arrangement of diversities into a unity of effect. (See *Harmony*.)

Value: The quantity of light in the color of an object and its various parts, upon the color sphere (See Munsell's *A Color Notation*). For example, red varies from the middle value at the equator to white at the top, and to black at the bottom pole. By varying the values of a given color, as upon a dress, the painter can produce the effect of modeling without the use of shadow. So likewise he may give the effect of perspective by rendering accurately the values of green in a landscape.



Etching by C. Splegle

BREWING MISCHIEF

Copyrighted by C. Klackner, New York, 1890

BREWING MISCHIEF: UNITY IN VARIETY

What particular piece of mischief the little maid is brewing, it would be hard to tell, but it is easy to see that there is mischief in the air. The face and pose of the gypsy maid are surcharged with the growing determination to do something that will be a mixture of audacity and frolic; for how can she help it, with all the stimulating influences about her?

First, there is the cauldron on its tripod. What does it contain? Surely not potatoes and cabbage, or pork and beans, but something akin to the contents of the witches' cauldron in *Macbeth*, yet not dreadful like that. Each may surmise for himself what is in it that brews the spirit of mischief for a maid so tender. Perhaps among the rest the impertinent caw of a crow, the saucy whisk of a squirrel's tail, and maybe just a hair from the tip of the tail of Old Nick himself. Whatever is in the pot, it is plain that it is mischief that is brewing; for who feed the fire? A lot of brownie imps, as innocently audacious as the little mistress they serve. They bring the brush to feed the fire, and blow the flame that boils the brew that helps the maid to make the mischief.

And on the other side, what have we? A witchlet's broom and conical hat; under which crouches a kitten bewitched, ready for a wild charge upon granddaddy-long-legs in front. Finally, in the rear rises the moon ready to give full backing to all mad freaks of the little lunatics in front.

Everything contributes to the central idea, the unity of the whole—the fertile mind of childhood, the freedom generated by the outdoor gypsy life, the mischief-brewing pot, the mischievous implets that keep it boiling, the symbolic hat and broom, the frolicsome kitten, and

then old Luna herself, who is renowned for infusing the minds of maids, both young and fullgrown, with a touch of madcap spirits.

So important is this idea of unity in variety, or to put it the other way, variety in unity, that many have considered the resulting harmony of the whole to be the chief characteristic of beauty. Yet we shall have to say that there is something else, for what would harmony amount to if it expressed nothing? Art always has a meaning, and this meaning is of and for the mind. Fundamentally, as Ruskin and many others claim, a work of art has worth and meaning, primarily for the significance of the ideas that it expresses, and only secondarily for the excellence of their expression in form and color.

This picture is certainly good art. It is good because the idea revealed is an interesting aspect of the mental life of childhood, and because it is an unusually successful example of the unity possible among a number of contributing details.

A successful costume exhibits the same elements of unity in variety. For household labor, the neat print, the becoming apron, the natty cap to protect the head, together set off and adorn a comely face and cheerful expression. A hat for holiday outing, will match the color and style of the outer garments, and will crown with grace and dignity the whole costume.

Even if not the greatest thing in art, unity and variety of parts are at all events necessary attributes.



DIANA OF GABII. From the Museum of
Casts, Cornell University

A PIECE OF GREEK SCULPTURE

A Study in Gracefulness

This statue is called Diana of Gabii in Latium where it was found. It is preserved in the Louvre in Paris.

What makes this figure graceful? It is slender and well poised. The arms and hands are performing their wonted functions in a manner easy and natural. All the fingers of the left hand are employed in holding the lower end of the mantle, while only the thumb and first two fingers of the right hand are used in grasping the brooch at the other. The remaining fingers project in charming curves, ready to serve, but not serving. The right foot supports the body, while the left is so placed as to suggest either the easy preservation of equilibrium or a preparation for advance. The head is delicately poised as if awaiting the sound of the horn that shall announce the coming chase. For Diana is the goddess of the hunt, the sister of Apollo of the flaming arrows. Her garments hang in becoming folds, revealing here and there the well-rounded form, and adding to the charm of its smooth curves by the long sweeping creases and folds of the drapery. Gracefulness is the result of the perfect equipoise of mind and body, when the mind is alert and forceful, yet not perturbed or excited. The soul then fills the body with self-controlling energy, while head, arms, hands, trunk, and lower limbs fulfill with ease and perfection every function assigned to them by the ruling mind.

A part of the gracefulness of this statue is found in the fact that a moment is chosen when the purpose of the mind is suggested rather than fulfilled. For the mantle is not yet fastened, though we are sure it soon will be; Diana is not walking, but she is ready to walk; she is not speaking, but may at any instant break the silence. In short, one

has the feeling that the whole body is pervaded and controlled by the mind and is ready at each instant to do its bidding.

It was Lessing who pointed out that the nature of solid material compels the artist to suggest action rather than attempt to portray it. An example of an unsuccessful effort to make a statue seem to speak is that of Marshal Ney erected on the spot where he was executed in Paris. To indicate that the General is shouting to his troops behind, the sculptor has represented him with wide open mouth. When last seen by the writer the sparrows were nesting in it! A petrified smile soon degenerates into a grin; hence though even a radiant smile may be suggested in a statue it must never be attempted. So likewise a sweeping action must not be arrested when half completed. The sword of Damocles while still suspended by the hair is awe-inspiring, but pictured as half away from the broken thread to the head of the sleeper, it would be absurd—a falling body that does not fall.

The beauty and grace of the Diana grow upon one as contemplation continues. See the shell-like ear, the charming waves of the hair with its slender fillet, the beauty of the shapely head and expressive face, the graceful curves of arm and neck and bosom, the satisfying folds and loops of the costume, nothing short of marvelous when one considers that these effects are produced with hardly a seam, with no other pattern than the human form itself, and from two pieces of rectangular cloth, which for the most part are innocent of needle or shears. Probably Diana's thoughts are as simple as her garments. Yet there is a serenity here that is not vacuity, a repose that is not indolence, a vitality that is not vehemence—in short, a harmonious balance between the mind that commands and the body and habiliments that serve, which taken together make up what we call the graceful, the very soul of Greek statuary.

Gracefulness has still a function to play in life, for it means economy of effort and it conduces to the joy of living. Awkwardness in motion

or behavior, ungainliness of posture or dress, proclaim unsymmetrical development of body or defect of mind. The satisfaction we feel in worthy character is always enhanced when we can add the delight that arises from grace of motion, form, feature and garment and from those subtler forces of mind and heart that now adorn the few, but should be the happy possession of the many.



“AND WHEN DID YOU LAST SEE YOUR FATHER?”

Reproduced by permission from the picture in the possession of the Corporation of Liverpool

“AND WHEN DID YOU LAST SEE YOUR FATHER?”

A Study in Expression

This picture represents a band of Cromwell's commissioners and soldiers engaged in subjecting the members of a cavalier's family to an inquisition, that the movements of royalists, who are presumably in favor of a restoration of the monarchy, may be watched and controlled.

In the center upon a cushion stands the boy, very young, grave, earnest, impressed by the gravity of the situation, but resolute and unafraid. His carriage is upright, his eyes look straight into those of his inquisitor, every muscle is animated by an instinctive courage that has no thought of tears or flight. Taught from babyhood to scorn a lie and to master the childish impulses of fear, nursed upon the high traditions of family and class, wherein death is a trifle compared to honor and the maintenance of what is thought to be inalienable right, this child evinces in his bearing the gallantry of generations. It is the spirit of the old guard that dies, but never surrenders.

As the boy occupies the center of the picture, so his bearing is the center of interest for the group. Everything else tends to bring the expression of his courage into the foreground.

The bluff soldier at the right placing his closed hands before him on the table awaits the answer, as if saying to himself, "Well here is a thoroughbred! I wonder what his reply will be." The face of the inquisitor has grown mild, softened apparently by his admiration of the lad whose eyes are not afraid to meet his own. The next face seems stern and unrelenting, but still not devoid of interest in the scene. Is he unable to forget Cromwell and the commonwealth or the stormy times of the Puritan revolution? The next two characters also await the answer, the one to make a mental, the other a written record of it. But the soldier on the chair with his hand on the table, what is he thinking of? Has he a sturdy lad at home, different indeed in form

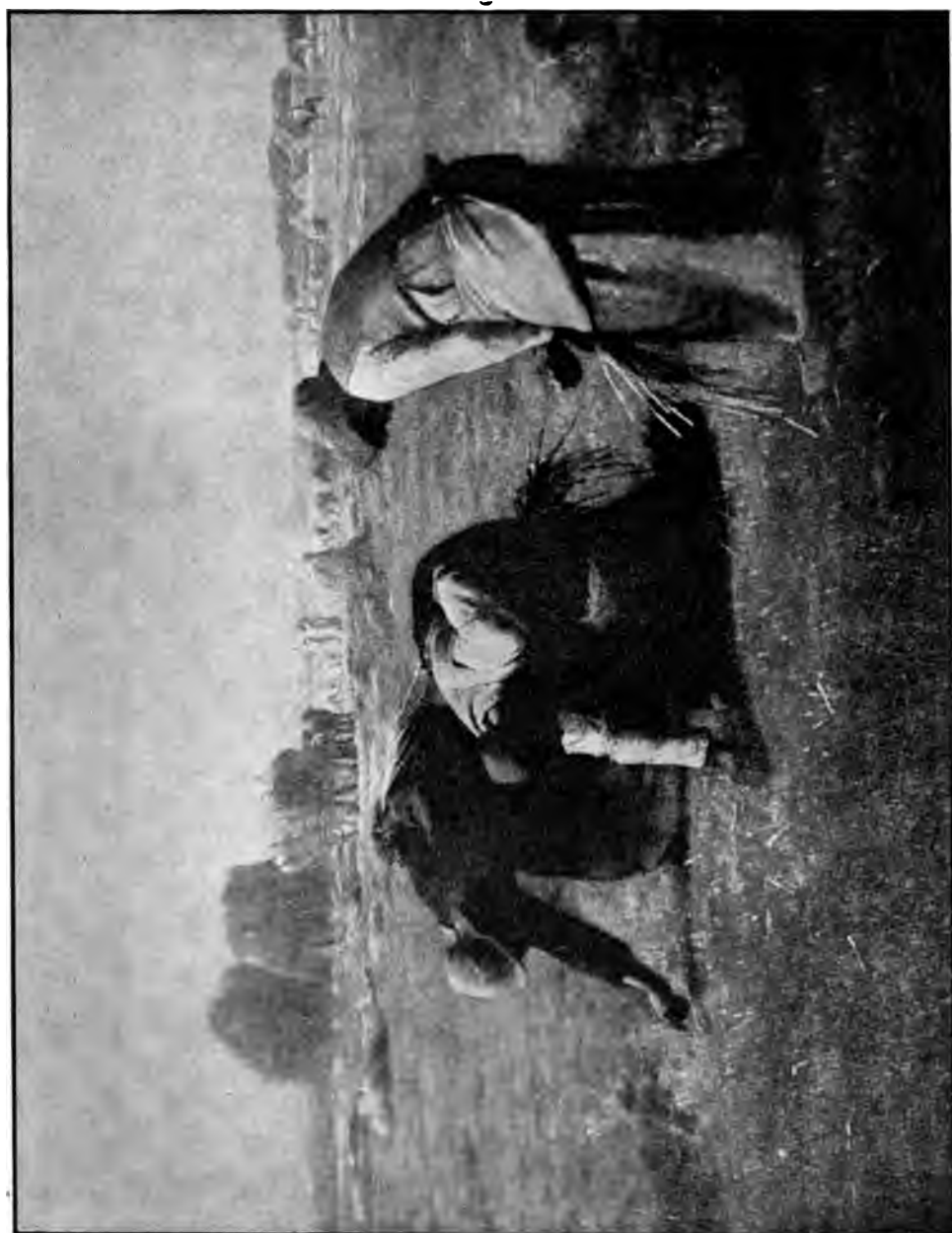
and feature, not dressed in silks and velvet, but equally steadfast when put to the test? He, perhaps, most of all is looking into the soul of the boy, and awaiting with most confidence the reply that will show his quality.

The mother appears to assume the courage of her son. Has she not infused his tender mind a thousand times with the spirit of his class? It is the discretion he will show in this time of trial that makes her anxious. Perhaps in his instinctive truthfulness he may unwittingly betray his father. The daughter behind her awaits the reply with bated breath.

Of all the company only the younger sister upon whose shoulder rests the heavy hand of the armored soldier seems unaware of the dramatic interest centering about her little brother. She has troubles of her own and is trying to wipe them out of her eyes. Will she be the next to stand upon the cushion?

The boy is small, a mere morsel of humanity, but from him as from a point of light radiates that attribute which above all others, perhaps, is the glory of men—instinctive, unwavering courage, the resoluteness of heart that makes them protect home and King and country with their lives; that steels them in the battle for right and justice and human freedom; that enables them to conquer even their own unworthy thoughts.

Expression in a work of art is the revelation of life and spirit, of sentiment and character. These elements are as various as human experience itself. It is here childish courage, the instinctive resolution of soul possible even at so tender an age, a reflection of which is seen in friend and foe alike, that forms the focus for all the elements of expression found in this picture entitled, "And when did you last see your father?"



THE GLEANERS

Reproduced by permission of the Taber-Prang Art Co., Springfield, Mass.

MILLET'S GLEANERS

A Study of the Universal in the Particular

What is the meaning of these forms bowed down by labor, these coarse habiliments, these work-hardened hands? What signifies this scant remunerated toil, this tireless patience in garnering the meager remnants of the harvest?

Have we not in these three gleaners a type of the toiling millions of European peasant women, who, like them, till the fields and gather the harvests? Only last summer, at the close of a sultry day the writer saw a man directing the labor of twenty-five peasant women as they raked the hay upon a meadow so small that the man himself could have completed the task alone in two hours with a modern hayrake. Yet they, the middle-aged representatives of Whittier's Maud Muller, spent the entire day at the task, and at a wage one twenty-fifth as large as the sum it would have cost to do the work with a machine.

Some pictures have no meaning beyond themselves; others are typical or universal, in that through them we see what is common to mankind or nature; one will reveal a universal characteristic of youth or manhood or age, another will represent a race, a class, a condition of life or a trait of character. Behind and beyond this group of gleaners we can see the whole class of European peasant women.

Ceaseless toil and scanty bread have always been their lot. The fields yield abundantly, but not for them; their's only the scanty gleanings, which are still beaten with the flail as of old. Beautiful and precious are the goods produced by art and industry, but not of such are the garments of the peasant. In these three women uncomplainingly gathering the few wisps of livelihood left for them, we can see the untiring patience of their kind. Homely, yet strong of feature; bent, yet sturdy of frame; clothed in wood and ungentle fabrics, they yet plod

on from day to day, from generation to generation. Their fare is coarse, their pleasures few, yet they love and are loved in turn, they bear and rear their children, and like more favored women rejoice in sunlight and in living things.

Another note, different in kind, but not less universal, is struck by Millet in his **Sower**, for in this figure we find the vigor of hope and courage with which the seed of bread is sown. It is the noble energy of springtime and anticipation that we see in the stalwart stride, the wide-sweeping arm, and the onward surging figure of the Sower, the symbol of eternal youth sowing the seed for the harvest of life.

But **The Gleaners** shows us the peasant woman when the harvest comes—what she is and what she gets. Yet not for a bare existence has she labored on with courage, patience and persistence, keeping mind and body strong and clean; for in another more favored land her sons shall reap in fullness the crops their hands have sown. To the wives and daughters of these sons shall open the upward avenues of hope and opportunity,—life rich in the goods of the soul, in comfort, in education and in all else that makes life worth living.

It is reflections like these that a true work of art always awakens in the mind, for its meaning reaches far beyond the limits set by its frame.



PSYCHE, THE SOUL.

PSYCHE—THE SOUL

A Study in the Revelation of Self

What does Psyche see in the pool? Glinting sunbeams among the ripples, perhaps? This can hardly be, else her expression would be gladsome not grave. Minnows darting here and there in the water? Hardly, else gravity would give place to bright and eager expectancy.

Psyche is looking at herself as reflected in the water. The soul is face to face with itself. But why so grave and earnest? Should not beauty reflected in a brook give rise to joy in the beholder? We feel the thrill of artistic pleasure in contemplating the picture as a whole. Why should not Psyche have the same emotion as she gazes at her image in the water? The difference seems to be this: we see the beautiful work of art and rejoice in it; Psyche sees her whole self—its truthfulness, but also its defects; its goodness, but also its shortcomings; its knowledge and insight, but also its ignorance and prejudice; its beauty, but also its unlovely traits. We do not therefore look to see shining in her face the soul's rejoicing at a thing of beauty, much less the vanity of the coquette or the half unconscious self-appreciation of the child, but rather the seriousness of a being who contemplates herself as she really is.

But why do we find the picture beautiful? Is it not because we too see in it at least a partial reflection of ourselves, our ideals, of feelings of worthiness and unworthiness, the spirituality of our souls which yet have interests clinging to the nature about them? Why has Psyche such butterfly wings, except that the soul is so little bound by the laws of gravity, that a symbol of flying is adequate to a flight? Why do we find so fitting the purity of the water, the charm of the flowers, the serenity of the foliage, unless it be that only in such surroundings would the soul really be at home?

Some have said that beauty or ugliness belongs to objects as such, and that we merely perceive the one or the other as the case may be; others have said that beauty originates in our minds, and that we throw it like a veil over whatever we will. But neither of these theories fully accounts for the beauty we see in the picture of Psyche at the pool. Plato declared that the ideal exists. Aristotle says, "Yes, that is true, but it exists in the object itself." We need to go one step farther, and say, "Yes, the ideal exists in the object, but it exists first in us, and we like Psyche see in the object the reflection of the ideal that is in our minds."

It is the purpose of art to help us see at least a partial reflection of ourselves in the things about us, and it is at once a comforting and an inspiring thought that not alone in human companionship, but also in the contemplation of nature and art we can find the joyous reflection of our best selves, our highest aspirations our brightest hopes. Every home should reflect the best aspects of the soul of its mistress.

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